

# BEAVERTON SYMPHONY ORCHESTRA

TRAVIS HATTON, MUSIC DIRECTOR

## A Family Concert

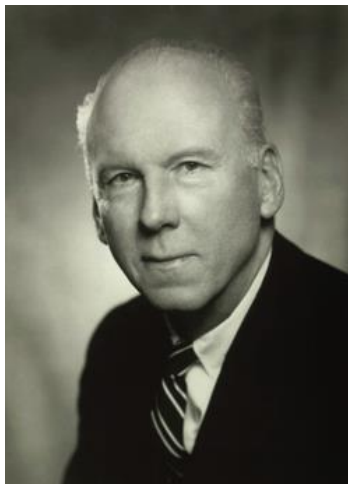


**7:30pm Friday,  
January 17, 2020**

**3:00pm Sunday,  
January 19, 2020**

[beavertonsymphony.org](http://beavertonsymphony.org)

## The Composers



**Leroy Anderson**



**Camille Saint-Saëns**



**Bela Balogh**



**Courtney Von Drehle**

# Beaverton Symphony Orchestra

Travis Hatton, Music Director

Leroy Anderson  
1908-1975

Chicken Reel

Camille Saint-Saëns  
1835-1921

Carnival of the Animals  
with poems by Ogden Nash read by Travis Hatton  
*Introduction and Royal March of the Lion*  
*Hens and Roosters*  
*Wild Donkeys (Swift Animals)*  
*Tortoises*  
*The Elephant*  
*Kangaroos*  
*Aquarium*  
*Characters with Long Ears*  
*The Cuckoo in the Depths of the Woods*  
*Aviary*  
*Pianists*  
*Fossils*  
*The Swan*  
*Finale*

Intermission

3 Leg Torso

Astor In Paris  
Frog ... Secret Agent  
According to Chagall  
B & G's  
The Life and Times and Good Deeds of St. Penguin  
Baym Rebyn in Palesteena  
The Last Dream  
Sinfonia Misterioso

**3 Leg Torso** formed in 1996 as a violin, cello and accordion trio with the mission of creating original modern chamber music for their unique instrumentation. Over the following years, the ensemble has expanded both its musical mission and its size to become a quartet that now performs original compositions based on an eclectic synthesis of chamber music, tango, klezmer, latin, and Roma (Gypsy) music. As principal composers, founding members Béla R. Balogh (violin, trumpet, octave mandolin) and Courtney Von Drehle (accordion, saxophone) provide the core of 3 Leg Torso's sound. They are joined by T. J. Arko and Brett Paschal on mallets and percussion, and Bill Athens on acoustic bass.



The ensemble's history began with street performances, which they titled *Meestering* and has led to their releasing three award winning instrumental albums (*3 Leg Torso*, *Astor in Paris*, and *Animals & Cannibals*), *East Coast and West Coast Tours*, performances with symphony orchestras and a profile on National Public Radio's *All Things Considered*.

The cinematic nature of their music has led to work with many film makers, including Oscar nominated documentary artist Morgan Spurlock (*Super Size Me*), three short films with Teller (of Penn & Teller), two short films by Academy Award winning animator Joan Gratz *The Dowager's Feast* and *The Dowager's Idyll*, scoring *With Hope and Help*, a UNICEF funded documentary about living with AIDS in Thailand, and a feature in Oscar nominated King of Indie Animation Bill Plympton's *Idiots & Angels*. One of the ensemble's pieces has been used as the theme music for a Bosnian Television series, and the group's music was also featured in the 2012 National Geographic special *Preparing for the Apocalypse*.

In 2003, accordionist Courtney Von Drehle was awarded a fellowship at the Sundance Film Composer's Lab, and in 2010, his work on the Oscar nominated documentary *The Final Inch* was nominated for an Emmy Award.

3 Leg Torso has a full concert set of arrangements for symphony orchestra, which has brought them together for sold out performances with the Central Oregon Symphony, Rogue Valley Symphony, Newport Symphony Orchestra, Beaverton Symphony, Portland Festival Symphony, Pacific Crest Wind Symphony, and Metropolitan Youth Symphony. Composers Balogh and Von Drehle were commissioned to write a full-length piece, *Sinfonia Misterioso*, to celebrate the Metropolitan Youth Symphony's 35th anniversary gala concert.

## Program Notes

### Leroy Anderson: *Chicken Reel*

*Chicken Reel* is a dance tune. It was composed and published in 1910 by Joseph M. Daly (1883–1968). Joseph Mittlethal added lyrics three months later, and the texted version was copyrighted in 1911.

Along with *Turkey in the Straw*, *Chicken Reel* is probably one of the best-known poultry-related folk tunes. It is frequently found in early animated cartoons as a catchy tune used to represent farmyard activity, or a gathering of fowl. Originally composed as a novelty song, it has since passed into modern folk tradition. Today, the tune is usually played without the words, which would often have been sung in the minstrel style (in stereotyped African-American vernacular).

*Chicken Reel* was made popular again years later by Les Paul who recorded the song as a catchy instrumental, whimsically mimicking chicken sounds on his guitar.

The version we'll play today was arranged for symphony orchestra by Leroy Anderson, an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra under the direction of Arthur Fiedler. John Williams described him as “one of the great American masters of light orchestral music”. His best known works include *Blue Tango*, *The Typewriter*, *Sleigh Ride*, *The Syncopated Clock*, *Trumpeter's Lullaby*, and *Bugler's Holiday*.

Leroy Anderson, son of Swedish immigrants, was born 1908 in Cambridge, Massachusetts. His musical parents brought him in contact with music quite early and soon his talent showed. In 1925 he composed, orchestrated and conducted his high school orchestra in the class song for his graduation. He studied musical harmony, orchestration and composition at Harvard University, and musicians of the Boston Symphony Orchestra taught him how to play organ and double bass. He continued his studies at Harvard, working toward a PhD in German and Scandinavian Languages. As he did not see any future in working as a musician/composer, he wanted to become a language teacher, and so mastered Danish, Norwegian, Icelandic, German, French, Italian and Portuguese, in addition to the English and Swedish of his upbringing.

At the last moment he decided to give music a final try and sent his regrets to the private school that had offered him a position. This turned out to be an important decision for him. In 1936, his works were played by the Boston Pops Orchestra, performed in various popular dance orchestras, and played on cruise ships crossing between USA and Scandinavia. During World War II Anderson served first in the Army and later, due to his fluency in languages, in Military Intelligence. In those years he also raised a family. He declined a military position in Sweden to focus on his family and on composing after 1945, when he wrote some of his most famous works. By 1952 he had established himself as the pre-eminent American composer of light concert music. His *Blue Tango* was the first instrumental recording ever to sell one million copies.

## Camille Saint-Saëns: *Carnival of the Animals*

Camille Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic era. He was a musical prodigy, making his concert debut at the age of ten. After studying at the Paris Conservatoire he followed a conventional career as a church organist, first at Saint-Merri, Paris and, from 1858, La Madeleine, the official church of the French Empire. After leaving the post twenty years later, he was a successful freelance pianist and composer, in demand in Europe and the Americas.

Following a disastrous concert tour of Germany in 1885–86, Saint-Saëns withdrew to a small Austrian village, where he composed *The Carnival of the Animals* in February 1886. It is scored for two pianos, two violins, viola, cello, double bass, flute (and piccolo), clarinet (C and B♭), xylophone and “harmonica”. In French, “harmonica” refers to a number of different instruments including the glockenspiel, which we use here.

The version we’ll play today was arranged for the two pianists to share one piano by Lucien Garban and Kyle Rother. It gets a bit crowded at times but we do our best to make it work. And, since Saint-Saëns neglected to write any trombone parts for the piece, the principal and second trombonists of the BSO will be playing the piano parts.

From the beginning, Saint-Saëns regarded the work as a piece of fun. On 9 February 1886 he wrote to his publishers Durand in Paris that he was composing a work for the coming Shrove Tuesday, and confessing that he knew he should be working on his Third Symphony, but that this work was “such fun” (“... mais c'est si amusant!”). He had apparently intended to write the work for his students at the École Niedermeyer, but it was first performed at a private concert given by the cellist Charles Lebouc on Shrove Tuesday, 9 March 1886.

A second private performance was given on 2 April at the home of Pauline Viardot with an audience including Franz Liszt, a friend of the composer, who had expressed a wish to hear the work. There were other private performances, typically for the French mid-Lent festival of Mi-Carême, but Saint-Saëns was adamant that the work would not be published in his lifetime, seeing it as detracting from his “serious” composer image. He relented only for the famous cello solo *The Swan*, which forms the penultimate movement of the work, and which was published in 1887 in an arrangement by the composer for cello and solo piano.

Saint-Saëns did specify in his will that the work should be published posthumously. Following his death in December 1921, the work was published by Durand in Paris in April 1922 and the first public performance was given on 25 February 1922 by Concerts Colonne (the orchestra of Édouard Colonne).

Each of the fourteen movements depicts a different animal, often with plenty of humor and wit. The first is the majestic march of the king of the animals - the lion - played by strings and piano. The low, rumbling octave figure in the piano is, of course, the lion's mighty roar.

The second movement (for piano, clarinet, violins and violas) sees hens and roosters squawking while pecking at grains on the ground. Next, Tibetan wild asses - portrayed by the two pianists - gallop frenetically through the scene.

The next movement for strings and piano depicts the slow, laborious movement of tortoises. This satirical section takes its main theme from the famous *Galop infernal* (the *can-can*) in Offenbach's *Orpheus in the Underworld* - but it is played exceedingly slowly.

Then, the double bass and piano play a pompous, heavy-handed dance for the elephant. The thematic material derives from the scherzo in Mendelssohn's incidental music to *A Midsummer Night's Dream* and the *ballet of the Sylphs* from Berlioz's *The Damnation of Faust*.

The brief sixth movement is an abrupt, bouncy figure depicting hopping kangaroos. Next, we find ourselves inside the shimmering water of an aquarium full of graceful fish in a movement played by strings, piano, flute, and glockenspiel.

There follows a short movement for violins that sound like braying donkeys; Saint-Saëns probably intended the donkeys to represent asinine music critics. Next, the pianists and clarinet play a slow movement where a cuckoo's call breaks the quiet of the woods.

The tenth movement for flute, piano and strings depicts an aviary abuzz with quiet activity, over which a tropical bird (the flute) sings a melody full of trills and scales. The difficulty of this part makes it a staple of the audition repertoire for flutists everywhere.

Next, we see a very different type of animal - pianists (who, after all, are primates). The two pianists awkwardly practice scales and patterns similar to those found in beginner exercises. Three loud unresolved chords lead into the next movement.

The strings, piano, clarinet and xylophone depict fossils, with the hollow sound of the xylophone evoking bones clacking together. The melody is from Saint-Saëns' *Danse macabre*, the dance of skeletons. Other musical allusions in this movement include *Ah! vous dirai-je, Maman* (a.k.a. *Twinkle Twinkle Little Star*), *Partant pour la Syrie*, the nursery rhymes *Au clair de la lune* and *J'ai du bon tabac*, and a snippet from the aria *Una voce poco fa* from Rossini's *The Barber of Seville*. The series of allusions is itself a musical joke, since these old tunes are cultural fossils.

The penultimate movement played by the cello and piano shows the graceful gliding of a swan over a rippling lake. This very well known section has become a stand-alone staple of the cello repertoire. Last comes the finale for the full ensemble, where themes from previous movements are reprised and combined to close the suite with excitement and panache.

In 1949, the poet Ogden Nash (1902–1971) wrote a set of humorous verses to accompany each movement for a Columbia Masterworks recording of *Carnival of the Animals* conducted by Andre Kostelanetz, with the poems recited by Noël Coward.

**3 Leg Torso** will introduce their pieces from the stage.

## The Orchestra

### Violin I

Rachael Susman, *Concertmaster*  
David Abbott  
Sarah Brody Webb  
Anne Haberkern  
Pamela Jacobsen  
Susan Booth Larson  
Jonathan Novack  
Sarah Novack  
Kris Oliveira  
Spencer Shao  
Sohyun Westin  
Regan Wylie

### Violin II

Elle Hohn, *Principal*  
Maria Cardona  
Caroline Fung  
Charity Glass-Cotta  
Cindy Little  
Margret Oethinger  
Christina Reynolds  
Laura Semrau  
Andrew Shu  
Nancy Vink

### Viola

Bev Gibson, *Principal*  
Jane Brown  
Eli Cabelly  
Stephanie Gregory  
Lindsey Lane  
Adele Larson  
Jillian Logsdon

### Cello

Marcy England, *Principal*  
Kristin Dissinger  
Erik Hammerquist  
Holly Hutchason  
Michelle McDowell  
Milo Nieves  
Jackson Ross  
Jenelle Steele

### Bass

Veronika Zeisset, *Principal*  
Carl Geczy-Haskins  
Casey Landau  
Elizabeth Pedersen

### Flute & Piccolo

Ellen Bercovitz, *Principal*  
Linda Hartig  
Jerry Pritchard

### Clarinet

Richard Boberg, *Principal*  
Carrie Reeber

### Oboe

Sharon Ross, *Principal*  
Jessica Dowell

### Bassoon

Frank Kenny  
Nancy Pierce

### French Horn

Kippe Spear, *Principal*  
Jennifer Anderson  
Heather Campbell  
Pat Cooper

### Trumpet

Mayne Mihacsi, *Principal*  
Jason Bills  
Norm Schwisow

### Trombone

Paul Hanau, *Principal*  
John Zagorski  
Eric Olson

### Tuba

Jay Klippstein, *Principal*

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Maxwell Kolpin  
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Vicky Yu

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Paul Hanau  
John Zagorski



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Finalists in the 2020 Young Artists Competition will perform their selected works with piano accompaniment. Come and hear these talented musicians perform live in the exciting final round of the 2020 YAC.

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Friday March 13, 2020 at 7:30 pm and Sunday March 15, 2020 at 3:00 pm

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## Travis Hatton, Music Director

Travis Hatton's versatile conducting career spans a broad range of musical organizations around the world. He has led opera and ballet companies throughout Europe and America, and has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Oregon and Texas. He holds a Bachelors of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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